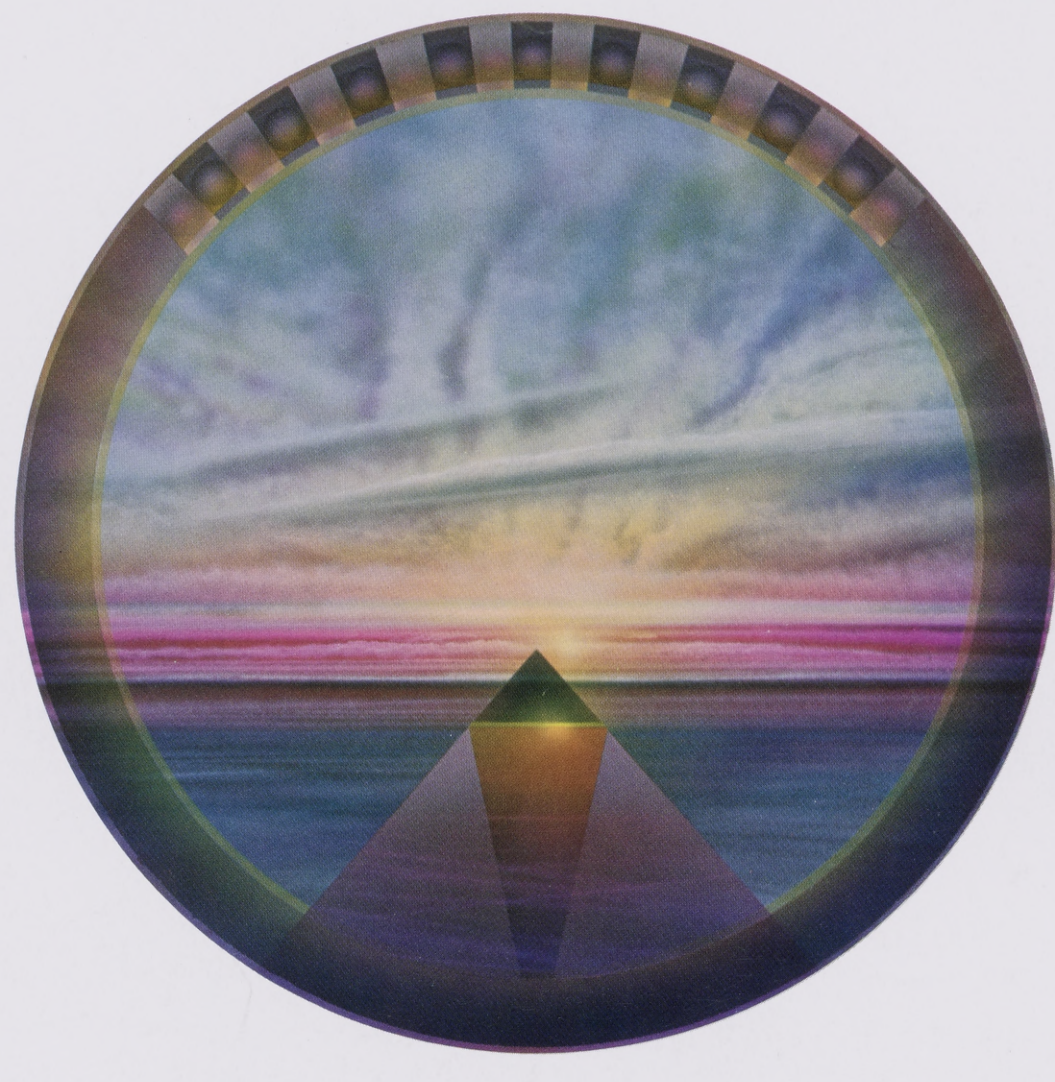


Tom Akawie, *Pyramid Sunset* 1974. Sprayed acrylic.



Tom Akawie, Pyramid Sunset 1974. Sprayed acrylic.

SAN FRANCISCO ART INSTITUTE

Summer Session 1976

Session one: Monday, June 7 - Friday, July 2
Session two: Monday, July 5 - Friday, July 30
Session three: Monday, August 2 - Friday, August 27

Session one

Drawing - Joan Snyder - Studio 14

An exploration of line, shape, color, on and about paper - personal markings, meanings, and diaries. *Joan Snyder has recently exhibited at Carl Solway Gallery, NY; Portland Center for the Visual Arts. Her new paintings fill in the grid, destroy it, rip the canvas and sew it. Structured like symphonies, they explore the passion and rage of her experiences. An abstract language with political implications.*

Beginning Painting - Sam Tchakalian - Studio 115

Instruction in the fundamentals of painting. Guided work from the figure, still life, and abstract paintings. Class critiques. Emphasis on the individual's attitude and idea painting. All painting media used.

Sam Tchakalian has had major exhibitions at the M.H. de Young Memorial Museum, SF; SF Museum of Modern Art; Braunstein/Quay Gallery, NY; Whitney Museum of American Art.

Further Painting - Joan Snyder - Studio 114

A painting course which explores the language of painting as it relates to life and art. Instruction periods are Tuesday and Thursday.

See above for biographical data.

*Mural Painting - Consuelo Mendez Castillo - Studio 116

This course is an introduction to murals. It will start with a brief history of mural painting through slides and films of murals from Mexico, Latin America, and the U.S. Discussion will deal not only with the murals themselves, but also the process involved in making them: the technical, creative, social, and political implications. The class will collectively determine a subject and execute a mural at the Art Institute.

Consuelo Mendez Castillo, muralist and printmaker, has executed murals at Rice University, Houston; Jamestown Recreation Center, SF; Centro de Salud, SF; Mission Model Cities, SF; SF Art Festival Commission; Haight-Ashbury Children's Center, SF; and Julio Antonio Mella International Camp, Habana, Cuba; and a portable mural commissioned by the SF Museum of Modern Art.

*The Art of Light - Narcissus Quagliata - Studio 113

The emphasis and concern of this class will be the use of light as a crucial and intrinsic element in making a work of art. Students can choose their own materials which may range from plastics, glass, mirrors, cellophane, natural or electric light, or neon. This class will include several guest artists who will lecture and show slides of their work.

Narcissus Quagliata came to glass work as a painter. His experiments led to the commission of windows for private residences, the SF Zen Center, the SF Housing Authority Senior Citizen Residence, and a child-care center in Hunter's Point. Quagliata is currently experimenting with new techniques and uses of the medium, and has recently completed a book on contemporary stained glass.

*Sequence-Documentation - Howard Smagula - Studio 13

A course exploring the use of image-recording materials and techniques in the making of sequential and process oriented art. Field trips in and around the Bay Area will be the staging ground for the creation of situations and events to be documented and assembled into finished works. Personal source material will be examined and recycled into the art object or process. Individual work will be stressed, with various group projects planned. My studio will function at times as a lab-workshop.

Howard Smagula has held exhibitions at the University of Texas; University of California; as well as open studio exhibits. Smagula's work for the past few years has involved various materials, processes and forms revolving around a central core of ontological awareness: the history of practically everything.

*Ceramic Sculpture - Ann Adair

Techniques in clay including throwing, hand-building, glazing and firing with emphasis on earthenware clay and low fire glazes. Slides of contemporary California ceramics will be shown as well as demonstrations on wheel throwing and hand building. Instruction periods are Monday, Wednesday, and Friday, 2-6 pm.

Ann Adair has exhibited at the Museum of Contemporary Crafts, NY; Braunstein/Quay Gallery, SF; Stuart Gallery, LA; Oakland Museum; Tokyo National Museum; and the M.H. de Young Memorial Museum, SF. She has recently been working in high fire porcelain with color glazes.

Sculpture - Kathy Goodell

This course will encourage students to realize their own unique visual vocabulary. I am hoping to promote an intense curiosity leading to the development of an integrity of concerns. This will be attempted by constant visual exposure to sculpture and other structural forms through slides and field trips. I will also stress an open attitude to materials, and will encourage experimentation with and expose students to possible non-traditional materials.

Kathy Goodell's most recent exhibit was at the University of Nevada, Las Vegas; she has an upcoming exhibition at the Los Angeles Institute of Contemporary Art. Ms. Goodell works with a variety of raw materials including paper, natural coloring agents, glass, wire, and fabric. She is concerned with the essence of structure and substance, the skeletal and metaphorical form.

Lithography - Gordon Kluge - Studios 3 & 4

Lithography as a creative image-making process. Work will be done on plates and stone, and will include color printing and individual and group discussions and critiques. The course will involve an in-depth exploration of photo-litho techniques and aesthetic implications including use of process camera and plate making equipment for purposes of shooting half-tones and line shot. Kluge will be assisted by Richard Graf in the photo-litho area.

Gordon Kluge has exhibited at the Whitney Museum of American Art; the Museum of Modern Art, NY; SF Museum of Modern Art; California Palace of the Legion of Honor; M.H. de Young Memorial Museum, SF; and the Biennale di Venezia, Poland. Kluge's approach is concerned with using the process of multiple printing to produce unlimited variations around a central visual theme.

Exploring Society Photographically - Howard Becker - Studio 16

The object of the course is to teach students how to combine sociological ideas and field techniques with photographic skills in order to produce a photographic product that embodies and communicates an understanding of some social organization, group or community. Each student will study one such group intensively, photographing them repeatedly and, in addition, observing, interviewing, and participating with them in their ordinary activities. Each student will produce a project that presents the results of their study.

Howard Becker holds a Ph.D. in sociology from the University of Chicago and has studied photography at the SF Art Institute. Author of numerous books and articles on social documentary photography, he has also exhibited at the Darkroom Gallery, Chicago; and State University of New York, Fredonia.

*Beginning Photography - Tom Zimmerman - Studio 19A

Search for a bean of enlightenment in the photography haystack.

Tom Zimmerman has works in the collections of the Museum of Modern Art; and the George Eastman House, Rochester, NY.

*Application of T'ai Chi Ch'uan to the Art of Filmmaking - Scott Bartlett - Conference Room

While camping on private land near Ukiah, California, the students will study T'ai Chi Ch'uan and explore ways of applying this Eastern martial art to the construction of a film. Through the principles of centering, relaxing, and balance, and the concentration of a meditative mind, the human body becomes a highly tuned instrument and the camera becomes a sensitive tool for the achievement of intimacy, responsiveness, and spontaneity, in capturing the filmmaker's subject and surroundings. The class is taught in conjunction with Martin Inn, President of I.R.I. School of T'ai Chi Ch'uan.

Scott Bartlett's films have won over 50 awards at International Film Festivals including the Ann Arbor and West German Short Film Festivals. His films are in the collections of the Museum of Modern Art, NY and Amsterdam, the Smithsonian Institute, and the British Film Institute.

*Basic Preparation in Film - Al Wong - Studio 8

This course deals with the basic preparation for filmmaking: ideas, writing, shooting, sound, and the demonstration of movements of camera, lighting, and A&B rolling. Daily individual and class discussion of student and professional filmmaker's work.

Al Wong has exhibited his films at the Oakland Museum; Ann Arbor Film Festival; Canyon Cinematheque, SF; Brooklyn College; Yale University Film Festival. Most recently, he was awarded first prize for a film entered at Central Michigan University Festival.

*Good Movies with Limited Money - Mike Kuchar - Studio 26

The most necessary asset to any film is imagination. This course will explore inexpensive and fundamental equipment, all the various black and white and color film stocks, how to squeeze drama and emotion from angles and cuts, shortcuts to good performances from non-actors, landscape and mood lighting for atmospheric essence, etc. In effect, this course will attempt to build a thoughtful approach, sensibility, and creative freedom within the student that will transcend financial limitations.

Mike Kuchar's films range in content from comedy stories and documentaries to purely visual film in which design and color are of the utmost importance for mood and feeling. He has exhibited his films at the Museum of Modern Art, NY; Museum of Contemporary Art, Montreal; Museum of Contemporary Art, Chicago; The Whitney Museum of American Art.

Blues, Culture, Myth and Icon (World Studies) - Ed Guerrero - Conference Room

A survey of the Blues from its African origins to its influence on contemporary music. This class will explore the concept that the Blues was the main method of cultural transmission among black people in this country: the stories of the race, its spiritual vision, icon, and all that of a worldly nature that transpired in between. Instruction periods are Tuesday and Thursday mornings.

Ed Guerrero holds a BA degree in English from SF State, and an MFA in filmmaking from the SF Art Institute. He has exhibited work at the SF Museum of Modern Art; Canyon Cinematheque, SF; Mills College, Oakland; Hansen-Fuller Gallery, SF; and the Philadelphia Museum of Art.

*Community Involvement (World Studies) - Karen Ezekiel - Studio 19B

This course is designed to open horizons beyond the school and the studio. It aims at getting in touch with new sources of creativity and finding opportunities in the community where this creativity can find its greatest expression. Projects of previous classes have included murals, slide shows, teaching, and working for a radio station. Students will receive from 2-4 course credits at the discretion of the instructor. Instruction periods are Tuesday and Thursday afternoons.

Karen Ezekiel has been painting murals recently. She has held numerous jobs in the community including Director of Field Research Institute for the Understanding of National Behavior; Director, Telegraph Hill Neighborhood Association; Art Therapist, Northeast Community Mental Health Services.

*The Art of Light - Narcissus Quagliata - Studio 113

See Session one for course description and biographical data.

*Art, Language, and Idea - Howard Smagula - Studio 13

Concerned with stylistic diffusion and unique development of personal ideas, this class will stress the development of the ability to determine, focus, and transform concepts and ideas into works of art. The re-materialization of art rather than the de-materialization.

See session one for biographical data.

Session two

Drawing - Peter Plagens - Studio 14

Why are there no good abstract drawings that don't look insufferably trendy? Why do expressions of "personal mythologies" end up looking so much alike? Is including earth works, video, and performance as "drawing" really begging the question? Is there anybody out there who doesn't do painstaking pencil drawings from photographs?

Peter Plagens is an abstract painter who lives in Los Angeles and shows at Nancy Hoffman Gallery, New York. His recent work has alternated between formats of paper and stretched canvas; in both cases, the ultimate concern is concrete poetic, even political meaning. During 1966-76, Plagens wrote regularly for "Artforum" and is author of a book on West Coast art, "Sunshine Muse".

Beginning Painting - Peter Plagens - Studio 115

An overview of current philosophies, with given problems if students desire. More of an idea class -- concept of the painting and aesthetic problems -- with minimal emphasis on technical matters. Instruction periods are Tuesday and Thursday.

See above for biographical data.

Further Painting - Mary O'Neal - Studio 114

Designed to provide students with the skills necessary to clarify and execute their own work; to become familiar with the history and tradition of contemporary art; and to develop a personal perspective around historical and contemporary concepts whether through revision, extension, rebellion, or other forms of ideation.

Mary O'Neal has exhibited at California State University, Sacramento; de Saisset Museum, Santa Clara; Oakland Museum.

*The Art of Light - Narcissus Quagliata - Studio 113

See Session one for course description and biographical data.

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Session two continued

*Women in Sculpture - Dorothy Reid

I personally believe that art begins as a germinating process, in which intuitions, deep within the subconscious - if allowed to - achieve maturity through material projection into the real world. In contrast to the aggressiveness in art of the recent past, the women's movement has contributed both introspection and ephemerality of materials. We will begin the class with an historical review of women in sculpture, and then concentrate on actual studio work. A number of problems will be suggested in an attempt to help the student explore a highly personal use of material, structure, content, and space.

Dotie Reid has recently exhibited at SF Museum of Modern Art; SF Art Institute; and de Saisset Museum, Santa Clara.

Etching - Michi Itami - Studio 2

An exploration of the media of etching and intaglio, including hard ground, soft ground, dry-point, mezzotint, sugar-lift, aquatint, and embossment plates; relief roll-up, rainbow roll, and multiple color printing techniques and photo etching. Development of individual ideas and images through individual and group critiques.

Michi Itami has recently held an exhibition of her works at the Phoenix Gallery, SF and has participated in shows at the Pasadena Art Museum; SF Museum of Modern Art; Crocker Art Gallery, Sacramento; and Brooklyn Museum. She is concerned with richness of tone and atmosphere, and the recording of a gesture and the sweep of a hand.

*Work on Paper, Conceptually Derived - Erin Goodwin - Studio 1

We'll survey the history of conceptual art. We'll identify that information, those ideas and concepts that have logically emerged on paper. We'll explore the dry, the wry, the sky, the ground, the sound, the elusive, the inconclusive, the evolutionary, the revolutionary, the emphatic, the systematic, the selective, the introspective, the self-effacing, the displacing, the conversational, the int . . .

Erin Goodwin has exhibited at Union Gallery, San Jose; SFMO Gallery, SF; Villa Montalvo Center for the Arts, Saratoga; Richmond Arts Center; SF Museum of Modern Art.

Photography in Series - Joe Deal - Studio 19A

The object in serial photography is to create a non-sequential, yet definitive set of photographs as a representation of fact (ie. Oscar Rejlander's photographs for Darwin's *The Expression of the Emotions in Man and Animal* or August Sander's more open-ended series of portraits). These, as well as less systematic or methodical possibilities in serial photography, will be examined in this course. Students will be asked to do two series, one small group with self imposed limitations and a larger series with greater possibility for extension. Open to intermediate or advanced students.

Joe Deal is Director of Exhibitions at the International Museum of Photography, George Eastman House, Rochester, NY. He has exhibited at the Boston Museum; Yale University; International Museum of Photography; Light Gallery. Deal's photographs have recently been concerned with residential architecture and the man-altered landscape.

Photography Workshop - Michael Bishop - Studio 16

An advanced workshop with emphasis on personal developmental history, awareness and implementation of current aesthetic. Lectures, critiques, demonstrations, etc. Active participation in a complete selection of past and present work required. *Michael Bishop is currently teaching seminar workshops at the Visual Studies Workshop, Rochester. Recent shows include exhibits at Light Gallery, NY; Lone Mountain College, SF; Orange Coast College, Costa Mesa; Rochester Institute of Technology. His work is large in picture format, occasionally in color, approached from a portable point of view, sometimes dealing with optical phenomena, frequently around subject matters of no particular importance within themselves. Camouflage, visual illusions, and optical tricks currently crop up in his work.*

Film Workshop - George Landow - Studio 26

An intensive introduction to film as a personal art form, the class will attempt to develop an understanding of the medium unprejudiced by previous viewing experience. Three basic activities will be covered: viewing and aesthetic analysis of films, discussions of their success or failure, group and individual projects. Tuesday/Thursday

George Landow has worked as a painter, sculptor, and filmmaker, and taught filmmaking at the Art Institute of Chicago for six years. His films have been widely exhibited and are in the collections of the Austrian Film Museum; Anthology Film Archives, NY; Centre Beaubourg, Paris.

*Alternatives to Traditional Forms of Filmmaking - Al Wong - Studio 8

Alternatives will be discussed and encouraged as a basis for the direction of individual student work including double screen projection, film loops, and projection on unusual surfaces such as mirrors, glass, water, and bodies. The class will produce a double screen film. T'ai Chi Ch'uan will take place during the first hour of each meeting.

See Session one for biographical data.

*Application of T'ai Chi Ch'uan to the Art of Filmmaking - Scott Bartlett - Conference Room

See Session one for course description and biographical data.

World Studies - Instructor to be Announced

Instruction periods are Tuesday and Thursday mornings.

*Shamanism and Shamanistic Art (World Studies) - Tamara Wasserman - Conference Room

A shaman is a psychological medicine man who is the root model or prototype for the creative person. The course will further define shamanism, its art and paraphernalia, costumes, and symbolic imagery, with parallels to other primitive, Indian, and modern arts. Instruction periods are Tuesday and Thursday afternoons.

Tamara Wasserman is a widely traveled photographer, writer, and art historian. She was contributing editor for four years to "Artforum", "Art in America", "Arts", and is the author of two published books. She has organized exhibitions and continues to write about primitive arts and crafts forms, symbolism and the art of the Himalayas.

Session three

Drawing - Manuel Neri - Studio 14

A drawing class used as a working reference to figurative painting and sculpture. Extensive use of models is planned. Students are encouraged to use mixed media.

Manuel Neri's work is presently on exhibit at Braunstein/Quay Gallery, NY. He is a member of the faculty at the University of California, Davis. Neri is a sculptor concerned with the figure. He most often works in plaster.

Beginning Painting - Instructor to be Announced - Studio 115

Instruction in the fundamentals of painting, including line, form, space, balance, and texture. Class critiques. Emphasis on the individual's attitude and idea.

Further Painting - Mary O'Neal - Studio 114

See Session two for course description and biographical data.

*The Body and Its Space - Morey Baden - Studio 104

Through readings and a series of three dimensional problems, we will explore how we inhabit our movements. We will ask what effects our physical movements have on our perception of the world.

The required reading includes: Eye and the Brain, The Neuropsychology of Spatially Oriented Behavior, Zen Mind, Beginner's Mind. Instruction periods are all day Monday and Tuesday.

Morey Baden has recently exhibited at Otis Art Institute, LA. He is concerned with perception.

Silkscreen - Erin Goodwin - Studio 2

Techniques such as wax and glue resists, photo stencil processes, and procedures for multiple color printing and editions of prints will be explored. Individual and class consultations and critiques directed toward the development of a philosophy of the artist as printmaker.

See Session two for biographical data.

*Beginning Photography Workshop - Dennis Subia - Studio 19A

This course will be an exploration of the language of photography. Its primary focus will revolve around developing a clear conception of this medium's potential through the taking of pictures, work in the darkroom, and general discussion of the techniques, styles, and forms of other photographers, and how those concerns relate to the work being produced in class.

Dennis Subia is presently working on a series of photographs in and around the Mission district. He has exhibited his work at the Art Institute of Chicago; Elmhearth College; University of Chicago; California State University, Sacramento.

Vision, Visionaries, and Visions - Bill Arnold and Elaine Mayes - Studio 16

Their application to individual photographic work will be dealt with. Students will photograph, develop, print, view slides, go on field trips, and participate in critiques. Shooting and field trips will take place in the morning, and darkroom and critique sessions in the afternoon. Students must have prior darkroom experience.

Bill Arnold, photographer and teacher, has held exhibitions at the Dallas Museum of Fine Arts; Boston Museum of Fine Arts; Museum of Modern Art; SF Museum of Modern Art. His photographs are included in the collections of the Oakland Museum; Metropolitan Museum of Art, NY; and the National Gallery of Canada.

Elaine Mayes has held major exhibitions at Pratt Institute, NY; Bennington College, Vermont; Portland Art School; Rhode Island School of Design; Portland Museum of Art; Dallas Museum of Fine Arts; Boston Museum of Fine Arts; Gallery 115, Santa Cruz; the Metropolitan Museum of Art, NY; the Museum of Modern Art, NY.

Myths, Rituals, and the Art of the Middle Ages - (World Studies) - Zeese Papanikolas - Lecture Hall

This class will examine the major rituals of the Middle Ages and their expression in the arts. Some of the topics will be the court of love, the quest for the grail, the journey to heaven and hell, the outsiders: the pagans, heretics, alchemists, and witches. Some of the artists covered will be the cathedral builders, Bosch, Dante, Chaucer, and Villon. Instruction periods are Tuesday and Thursday mornings.

Zeese Papanikolas is currently collecting material for a book on a Greek-American labor leader killed in the Colorado Coal War, 1913-14. He is author of a collection of short stories and recipient of several grants for creative writing.

*Minimum enrollment required

Session one: Monday, June 7 - Friday, July 2

Session two: Monday, July 5 - Friday, July 30

Session three: Monday, August 2 - Friday, August 27

The first Monday morning of each session will be used for registration at 9 am, with classes following at 1 pm that day. Students are encouraged to register for one studio course for each session, and to consider adding a World Studies course in one or more sessions, for a total of four to six courses of credit.

Academic credit is awarded on the course basis, comprising in summer session four weeks of instruction. All courses are for one course of credit equivalent to four semester units unless otherwise noted.

Daytime studio courses meet six hours a day, five days a week, for four weeks. All studio courses meet with the instructor for instruction periods Monday and Wednesday all day; for studio periods of independent work on Tuesday, Thursday, and Friday all day unless otherwise specified. Class hours are 9 am to 12 noon and 1 pm to 4 pm. Instruction periods missed because of registration will be given the last Friday morning of each session.

World Studies will meet on Tuesday and Thursday mornings or afternoons. Students may register for these courses as well as studio courses provided that they make up lost studio time. One course per session is regarded as a full-time load during the summer.

The College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor of Fine Arts and the Master of Fine Arts degrees, and is affiliated with the University of California.

Tuition: \$300 per course payable at registration; four courses (equivalent to one semester) \$1080, if registered at one registration period. (All tuition \$900 and above includes a \$10 contribution to the General Scholarship Fund and a \$10 contribution to the Endowment Fund).

Late registration fee: \$25 is charged after first class meeting.

Change of program fee: \$10

Withdrawals and refunds: Since class enrollment will be strictly limited, refunds of tuition will be made only to students withdrawing before the first class meeting.

First transcript, no charge; each additional transcript \$2.

Personal checks returned unpaid \$3.

The College reserves the right to withdraw or change any courses listed and to substitute instructors. Student property must be removed from the premises by the close of the last day of classes of the third session or it shall be subject to disposal. Information on veterans benefits, on change of program and withdrawals, on refunds and unpaid accounts will be found in the regular College Catalog.

The College complies with all local, state and federal laws and regulations concerning civil and human rights. Admissions and employment practices of the College are free of any discrimination based on race, color, sex, religion or national origin.

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